

These edifices, as our town readers are aware, have their peculiarities; the steeple of St. George's, and the towers of St. Ann's are features which, at no subsequent time, have been adopted as models; his forte lay in an efficient performance of second-rate duties, combined with a thorough knowledge of constructive principles rather than in developments of a creative faculty, governed by true conceptions of the beautiful. His experience alone sufficed to associate him with all the popular architects of his time. He was with Sir John Vanbrugh at the building of Castle Howard and Blenheim, and assisted Gibbs at

the Radcliffe library, Oxford. In fine, no individual can be pointed out who so perseveringly and successfully contributed to carry out the designs of his employer.

Hawksmoor's active professional life included more than half a century, and extended over the whole or parts of six reigns, viz. Charles the Second, James the Second, William and Mary, Anne, George the First, and George the Second. In 1736, while superintending the erection of a splendid mausoleum at Castle Howard, he suddenly became the tenant of a more humble tomb, at the age of seventy.

### A DESIGN FOR AN ENTRANCE LODGE.



### ON TUDOR ARCHITECTURE.

(Continued from No. 17.)

THE Tudor, or Old-English style, whilst it requires no aid from any of the embellishments which more properly belong to church architecture, admits of being rendered as rich as the most teeming fancy can desire. The progress is easy from the simple unpretending personage to the highly-decorated palace. For the former (vide page 216), a few four-centred windows and a gable or two will suffice, with plain octagon chimney-shafts, or square ones set diagonally, and projecting eaves; if the house is of a size to require more display, a string-course, cornice, and parapet may be added, the chimney-shafts and windows may be more worked, and an oriel and projecting porch may also form additions. Still keeping in sight the same general features, if greater richness is warranted by the outlay and by the size of the building, the parapet may be pierced with quatrefoil or other tracery; the string-course being doubled, may, in like manner, be enriched; the windows, instead of having one light in height, may be doubled, and the heads of the lights may be trefoiled, or cinquefoiled; small octagonal turrets placed at the angles of the building, and of deep projections, have a good effect; and the centre of a façade may be made imposing, by its being brought forward sufficiently to permit a carriage to be driven under; added to all this, an almost infinite variety of expression may be given to almost any extent of front by breaking forward the line of wall for the windows, thus preventing monotony, and promoting distinctions of light and shade; at the same time such projections really add to the strength of the structure, acting as so many buttresses to the walls without the affectation of those features, which belong more to church than to domestic architecture, and which should not be used except under similar circumstances to their adoption in churches, that is to say, as in the case of a lofty hall or other apartment where a high-pitched roof, over a large expanse without tie-beams, requires the support of buttresses. An attentive study of the works of the Old English builders will serve to show that between the humblest and the richest

building there was much in common, that a window in the former partook of the beautiful character and proportion of one in the latter, and that the same features were employed in both, making allowance for the requirements of the respective buildings. The modern imitation of Tudor architecture is too apt to carry the fondness for detail to excess, to cover a wall with panelling in order to produce a rich effect, to omit the gables, or, if used, to disguise them so as to leave but a faint resemblance to their elder prototypes. Again, to mix up the features of castellated architecture with those of a later and more peaceful date cannot be reconciled with good sense or good taste. Mr. Pugin has very properly hurled his lance of criticism (and a powerful weapon it must be owned to be, although sometimes tipped with venom) against the introduction of drawbridges "which will not draw up," of portcullises "which will not lower down," of machicolations, of embrasures, donjons and bastions, and all the formidable accompaniments of military and feudal ages; the specimens given at page 68 of Mr. Pugin's work, entitled "True Principles of Pointed or Christian Architecture," is hardly an exaggeration of many erections in the suburbs of our great towns, wherein all the features reprobated are crowded into a building of some thirty or forty feet square, standing upon a territory of a quarter of an acre! There may be some indulgence for this style of building when a person of lofty descent, whose ancestors distinguished themselves in the wars of the Plantagenets, or who can trace his lineage to the Conquest, wishes to erect a dwelling-place on the domain of his forefathers, and chooses some appropriate site, where the castle will stand showing over a lofty precipice whence its massive towers may be seen conspicuous for miles around, looking over a territory equal in extent to the dominions of some continental prince. Here, if built in grey stone or granite, with more attention to general outline than to detail, something may be achieved to bring to mind the haughty structures of the feudal ages, and we may feel that there is an air of propriety, as well as of resemblance, in the vast baronial hall, adorned with banners and armour which belonged to some warlike ancestors who fought at Cressy or Agincourt, and look with interest

on the heraldic bearings of some bold baron who confronted his monarch on the important field of Runnymede. But an erection which is altogether devoid of such early and family associations, and which is but a bungling attempt to imitate upon a miserable scale, and with paltry materials, the splendour of former days, can only awaken feelings of derision, and put one in mind of a celebrated auctioneer's mentioning, amongst other "negatives" of an estate, "the ancient castle erected at the suggestion of—George the Second." That glorious old English builder, Cardinal Wolsey, when he designed a palace, did not attempt to give it the appearance of a fortress, although living in disturbed times, and the features which he introduced into Hampton-Court Palace and in other noble structures may be safely imitated in buildings of a lower rank.

PHILO-TUDOR.

London, June 10, 1843.

### THE PUBLIC BATHS.

THE new Public Baths are situate in Bath-street, so named from the new erections therein, but lately called Humber Bank. The buildings consist of a large swimming-bath, 75 feet by 30, ornamented with pilasters and an arched ceiling, panelled, and lighted by 16 windows of stained glass; two plunge tepid baths, dome lighted with stained glass, the margin and steps of the baths being of marble, and the lining of cream-coloured stone from Warmsworth Cliff, near Doncaster; six warm baths, with dressing-rooms attached all lighted with coloured glass, the baths themselves being marble, and the apparatus by Warmer, of London, the most eminent bath-fitter in the kingdom. The rooms, especially those for ladies, are furnished in a very superior manner—indeed we are assured that, in this respect, they surpass, if not in extent, yet in quality, those of Liverpool, which cost £20,000. The style of the edifice is Italian. The front is entirely of stone, and consists of one story; the windows are decorated with Doric columns, and pediments to each; the base of the building is enclosed with a balustrade, and the whole is surmounted by an enriched entablature. There are two entrances, totally distinct, for ladies and gentlemen. The architect, as is well known, is Mr. Lockwood, who has ornamented our town with so many other splendid buildings, which have frequently, on former occasions, commanded our approbation.—*Hull Packet*.

### ST. GEORGE'S ROMAN CATHOLIC CHURCH.

THIS superb building now being erected by Mr. Welby Pugin, begins to assume a most imposing appearance. It stands at St. George's Cross, being the intersection of St. George's-road and the Lambeth-road. The style of the edifice is decorated of the period of Edward the Third, perhaps the palmiest period of our architectural history, and to which are referable many of those sumptuous abbeys and magnificent cathedrals which still remain the pride of the land.

Its total length is 240 feet; width 70 feet; south aisle 19 feet 6 inches; north ditto, ditto; chancel 31 feet. The height from the nave floor to the apex of the roof is 57 feet 3 inches. The ground on which the tower stands occupies a space of 32 feet square, and the buttresses extend 4 feet 6 inches beyond. The tower is surmounted by a spire of peculiar lightness and beauty, which, when completed, will measure 317 feet!! A crest of very elegant form overtops the ridge of the roof throughout the whole length of the building. The material used is generally Caen bricks of a yellow colour, of great hardness, made at Ware, in Hertfordshire; the windows, doorways, &c., being of Coombe Down stone.

In the interior there will be a great quantity of carved work, chiefly of stone; among which a Gothic baptismal font, of great beauty, will be conspicuous. There will be much rich oak carving about the chancel, which will be divided from the nave by an elaborately carved oak screen, and will be ascended from the outside by two spiral staircases, terminating in high turrets containing bells. There will be no ornamental plaster work whatever in this building, all the ornaments being carved either in stone or oak, without repetition of design; and the whole of the roofs and walls are intended to be enriched with painting and gilding.

The great chancel window will be filled with the genealogy of our Lord, on the roof of Jesse, in rich stained glass, the gift of the Earl